

Spring 2022 Undergraduate English Schedule **subject to change**

Questions? Email Patrice.Lyke@unt.edu, Undergraduate Advisor or Angela.Calcaterra@unt.edu, Director of Undergraduate Studies (updated 9/24/21)

Literary Studies Courses

2321	TR	9:30 AM	10:50 AM	Floyd	British Literature: Magic, Monsters, and Terror Aspects of the supernatural abound in British literature. This course explores themes of monsters, magic, and terror across British literature, both past and contemporary, to make sense of the feelings these themes evoke and what larger meanings they might hold. Central to this course will be explorations of cultural values by way of its themes, with particular attention to gender and sexuality, spirituality, and constructions of the Other. Texts this course will examine include Mary Shelley's <i>Frankenstein</i> , Richard O'Brien's <i>The Rocky Horror Show</i> , Helen Oyeyemi's <i>White is for Witching</i> and others. <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture) • Required 6 hours of 2000-level literature courses for English majors • Some Online Instruction
2326	TR	12:30 PM	1:50 PM	Pettit	American Literature: Popular Music in American Drama, Fiction, and Memoir A survey of plays, fictions, and memoirs by and about music and musicians, suitable for non-majors and majors alike. The memoir will be represented by Nina Simone, Miles Davis, Patti Smith, and Jeff Tweedy. Michael Ondaatje, James Baldwin, and Don DeLillo will provide the fiction. Likely playwrights include August Wilson, Ma Rainey's <i>Black Bottom</i> ; Luis Valdez, <i>Zoot Suit</i> ; Dominique Morisseau, <i>Blue</i> ; Annie Baker, <i>The Aliens</i> ; Tom Stoppard, <i>Rock 'n' Roll</i> ; and Quiara Alegría Hudes, <i>The Happiest Song Plays Last</i> . We'll spin some records, too, figuratively speaking: "all rock, rhythm, and jazz [and Puerto Rican folk music]," to tweak a beloved line by the great Chuck Berry. The class will emphasize close reading and discussion.



					<p>The professor welcomes all informed perspectives, whether or not they accord with his own. Questions or comments? Contact Dr. Pettit at alex.pettit@unt.edu.</p> <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture) • Required 6 hours of 2000-level literature courses for English majors
2326	MW	2:00 PM	3:20 PM	Villalobos	<p>American Literature: Masters of American Horror</p> <p>Horror is perhaps the most uniquely American genre of fiction. From the earliest writings of the American colonists, fear and dismay crept into the literature of the nation. In this course, we will examine some of the most foundational American horror authors, question the sorts of horror that have been canonically discussed and acknowledged, and reload the canon to include new works of horror from authors that challenge existing narratives and structures in horror and American literature more generally. Students will be responsible for writing three short papers and one longer paper with a research component, and will take a cumulative final exam covering the evolution of horror in American literature. Come join us if you dare.</p> <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture) • Required 6 hours of 2000-level literature courses for English majors
2326	TR	11:00 AM	12:20 AM	Conn	<p>American Literature: Queer Textualities</p> <p>Long subject in the West to prohibitions on being named, LGBTQ+ practice has had a complicated relation to textuality. This class will examine the specific complexities that attend the inscription of same sex desire in a selection of American literary texts. Topics will include: Queer theory, the deformations of homophobia and the closet, indirect and direct self-disclosure, homoeroticism and queer affirmation, the AIDS crisis, and the idea of chosen family.</p> <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture) • Required 6 hours of 2000-level literature courses for English majors
2331	TR	11:00 AM	12:20 PM	Mitra	<p>World Literature: Migration Stories Across the Globe</p>
2331	TR	2:00 PM	3:20 PM	Mitra	Though the US is often the destination of choice of many aspiring migrants, the patterns of global migrations are more varied and

					<p>complex. People are moving not just to the US, but to other affluent nations in Europe, the Middle East, and Australia. Using The Penguin Book of Migration Literature (2019) to anchor the course, and supplemented by some authors not represented in the anthology, the course will grapple with complex migrations and cross-cultural interactions that are the hallmark of late 20th/early 21st century globalization. We will read stories not just about migrants coming to the US or the UK from countries as varied as Mexico, India, Nigeria, or Haiti, but we will also read stories about less familiar migrations -- from Turkey to Germany, from Algeria to France, from India to Australia, from the Philippines to Bahrain. As we read the stories, we will attempt to learn about the histories of the countries the migrants leave, as well as examine their successes and failures to leave behind "home" and create a new one. Our discussions of these stories will attend to traditional analytic frameworks such as characterization but will also pay close attention to histories and geographies as they shape people's lives. Some of the authors to be studied might include Mena Abdullah, Chimamanda Adichie, Mia Alvar, Mehdi Charef, Edwidge Danticat, Francisco Jimenez, Jhumpa Lahiri, Viet Thanh Nguyen, Emine Ozdamar, Salman Rushdie, and Zadie Smith</p> <ul style="list-style-type: none">• Part of the UNT Core Curriculum (Literature, Language, & Culture)• Required 6 hours of 2000-level literature courses for English majors
2331	MWF	11:00 AM	11:50 AM	Rahman	<p>World Literature: The Empire Writes Back</p> <p>In this course, we will study works of poetry, fiction, nonfiction, and drama written about the colonial encounter, along with those written as a response to it. The overarching goals of the course would be to explore themes that transcend national boundaries and open new scales and modes of understanding. By reading a number of literary works written from the Western-European tradition and others written against the same tradition, we will also examine how concerns about identity, history, freedom, nationhood, and cultural heritage remain a major preoccupation in those works. The</p>

					<p>texts produced by writers who belong to formerly colonized nations and wrote in their respective historical and cultural contexts are expected to question and re-examine the western literary canons.</p> <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture) • Required 6 hours of 2000-level literature courses for English majors
2331	TR	3:30 PM	4:50 PM	Raja	<p>World Literature: Introduction to Postcolonial Literature</p> <p>This course introduces you to some of the major world/postcolonial authors. We will read these texts of the global periphery not simply as crystallized versions of the cultures that they attempt to represent, but also use them as points of departure into a study of the larger power structures within which these texts are produced. In doing so we will also question our own place and privileged location within the academy and imagine the possibilities of making our work commensurate with the acts of semiotic and material resistance being offered to the reigning power structures by the cultures of the global south in the spirit of what Gramsci describes as the organic intellectuals.</p> <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture) • Required 6 hours of 2000-level literature courses for English majors • Some Online Instruction
2331	ONLINE COURSE		Conn		<p>World Literature: Unlikely Lit: Strange, Speculative, Magic, Marvelous, Meta, and Fantastic</p> <p>This course will survey a miscellany of literary works from across the globe published between roughly the eighteenth and the twenty-first centuries that play with or entirely eschew the conventions of realism. Each of our readings will in some way challenge the idea that literature should strive for mimesis, the commonplace notion that literature should accurately reflect or represent quotidian existence. Thus our readings narrate unlikely events—at least purported ones—that depart from our probabilistic expectations for how the world is supposed to work.</p> <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture)

					<ul style="list-style-type: none"> Required 6 hours of 2000-level literature courses for English majors
2341	TR	8:00 AM	9:20 AM	Joines, Rick	<p>Forms of Literature: An Entire World of Just 64 Squares: Chess in Literature</p> <p>In this class, we will study beautiful narratives about chess. We will encounter heroes as they move across the board and on the page. We will meet teachers who provide tactics and strategies needed to defeat villains or battle inner demons. Chess is full of allegories and symbols, comic and tragic tales, international intrigue, and romance. This “immortal game” crisscrosses with our thinking about politics, psychology, and gender. The study of literature and of chess calls for close analysis and critical thinking. In this class, we will practice both.</p> <ul style="list-style-type: none"> Part of the UNT Core Curriculum (Literature, Language, & Culture) Required 6 hours of 2000-level literature courses for English majors Some Online Instruction
2341	TR	9:30 AM	10:50 AM	Joines, Raina	<p>Forms of Literature: “New Maps of Hell”: Dystopia and Dark Visions</p> <p>The popularity of dystopian literature and film is on the rise; new work in the genre—<i>The Hunger Games</i>, <i>Divergent</i>, <i>Blade Runner 2049</i>—has circulated widely. But how can we contextualize such dark visions of the future? These “new maps of hell” chart zones in the landscape of utopian writing, the literature of “no place” that allows us to explore the world we live in by imagining one that doesn’t yet exist. This course will introduce students to the formal features of dystopian literature and offer a framework for discussing some of its central themes: accumulations of state power, coercive conformity, resource scarcity, our desire to tinker with technology and tamper with nature, species competition, and our taste for destruction. We’ll investigate the assigned texts to engage in a lively critique of the present and analyze representations of a world gone wrong.</p> <ul style="list-style-type: none"> Part of the UNT Core Curriculum (Literature, Language, & Culture) Required 6 hours of 2000-level literature courses for English majors

2341	MWF	9:00 AM	9:50 AM	Myers	<p>Forms of Literature: Writing Women's Lives</p> <p>This is a course that creates vital space for exploring the work of women's writing, largely focusing on American Women Writers. We will look at multi-genre texts that examine the position of women in culture, directly confront social and political conditions, as well as examine how gender and other individual social categories shape women's lives. We will explore various theoretical lenses to think and write about these texts.</p> <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture) • Required 6 hours of 2000-level literature courses for English majors • Some Online Instruction
2341	MW	3:30 PM	4:50 PM	Khan	<p>Forms of Literature: Utopian, Dystopian, and Apocalyptic Lit.</p> <p>Images of a destroyed, perfect, or dysfunctional world operate across eras and cultures to criticize social and political conditions. Whether offering a vision of a more "perfect" world or one destroyed by sociocultural plague, speculative literatures are impacted by and shake the societies they reflect while also seeking to reveal the underlying psychological capacity and motives underpinning human activity. In this course, students will read and critically discuss both modern and contemporary works, including <i>Notes from Underground</i> (Dostoevsky), <i>The Trial</i> (Kafka), <i>V for Vendetta</i> (Moore, Lloyd), <i>Oryx and Crake</i> (Atwood), <i>The Road</i> (McCarthy), and <i>The Wandering Earth</i> (Liu). Students will also be expected to write at least two critical essays in response to these works and the themes we explore together in class.</p> <ul style="list-style-type: none"> • Part of the UNT Core Curriculum (Literature, Language, & Culture) • Required 6 hours of 2000-level literature courses for English majors
2351	ONLINE COURSE		Rodriguez	<p>Mexican American Literature</p> <p>Course covers key texts from the earlier periods of Mexican American Literature, more recent issues dealing with contemporary immigration, and some newer works from emerging writers expanding the field in exciting new directions.</p>	

					<ul style="list-style-type: none"> Part of the UNT Core Curriculum (Literature, Language, & Culture) Required 6 hours of 2000-level literature courses for English majors
2800	MWF	11:00 AM	11:50 AM	Armintor, M	<p>Introduction to Games and Play</p> <p>This course is a survey of the history, theory, and forms of play (how does play manifest itself in human culture and why?), and the ways that play-energy can be channeled to organized play in the form of games. In addition to that, we will also investigate how narratives, both personal and social, can be built on top of both “unstructured” play and non-aleatory game design. Both the impulse to engage in play and the drive to create games (both physical and digital) have meanings beyond their respective arenas: social, political, and ethical. These are issues that inform game design, game genres, game aesthetics, role-playing and identity within games, and ethical decision-making within games. In short, who are we when we play any game or sport, or just play for the sake of play? How does play reflect the way we see ourselves and others?</p> <ul style="list-style-type: none"> Required for the Game Studies Certificate
3000	MWF	11:00 AM	11:50 AM		<p>Introduction to Literary Analysis and Interpretation Skills</p> <p>Prepares majors to understand literature and to articulate their understanding in essays supported by carefully analyzed evidence from assigned works. Covers basic critical vocabulary, the major literary genres (poetry, drama, fiction) and the conventions that govern these genres. Students learn to evaluate multiple interpretations of a text.</p> <ul style="list-style-type: none"> Required of all English Majors Some Online Instruction in Christian's section
3000	TR	2:00 PM	3:20 PM	Doty	
3000	TR	12:30 PM	1:50 PM		
3000	TR	11:00 PM	12:20 PM	Holdeman	
3000	TR	9:30 PM	10:50 PM	Christian	
3000	TR	3:30 PM	6:20 PM	Foertsch	
3360	TR	2:00 PM	3:20 PM	Pettit	<p>Classical Literature and Mythology: Comedies and Tragedies, Ancient and Adapted</p> <p>Featuring ancient Greek and Roman plays, comic and tragic, in translation and as adapted in our own time. The myths and stories imagined by the classical playwrights take on new relevance in the work of dramatists Black, white, Latinx, Asian American, Irish, French,</p>

					<p>German, canonical, non-canonical, queer, straight, and very funny and/or deadly serious. At issue are questions of heroism, race, storytelling, civic duty, humor, power, morality, sex, marriage, myth vs. history, protest, entertainment, and much more. The class will emphasize close reading and discussion. The professor welcomes all informed perspectives, whether or not they accord with his own.</p> <p>Questions or comments? Contact Dr. Pettit at alex.pettit@unt.edu.</p> <ul style="list-style-type: none"> • Satisfies early survey for English majors • Counts toward Classical Studies Minor and Certificate
3430	TR	12:30 PM	1:50 PM	Brush	<p>British Literature to 1780</p> <p>A broad survey of British literature from the Anglo-Saxon period to the late-18th century; includes the study of a variety of literary genres and traditions.</p> <ul style="list-style-type: none"> • Satisfies early survey for English majors
3440	TR	2:00 PM	3:20 PM	Peters	<p>British Anglophone Literature from 1780 to the Present</p> <p>A broad survey of British and Anglophone literature from the Romantic period to the present; includes the study of a variety of literary genres, movements and traditions.</p> <ul style="list-style-type: none"> • Satisfies late survey for English majors
3450	TR	2:00 PM	3:20 PM	Aziz	<p>Short Story</p>
3450	MWF	10:00 AM	10:50 AM	Dimick (Coleman)	<p>Comparative survey of the short story from its inception in the 19th century to the present day, comprising representative works by African, Asian, British, Russian, North and South American, and European writers, in English or in translation.</p> <ul style="list-style-type: none"> • Language Arts Majors must take 3450 OR 3920 • Part of the UNT Core Curriculum (Literature, Language and Culture) • Satisfies 20th and 21st century historical period for Lit-Concentration • Some Online Instruction in Aziz's section
3500	ONLINE COURSE		Magliocco	Conn	Narrative and Story Development for Game Writing
3500	ONLINE COURSE		Zimmerer		Video games are the new frontier of imaginative literature. Game writers rely upon traditional storytelling concepts, but also face

					unique challenges and opportunities, such as the reconciliation of gameplay and characterization. In recent years, titles such as <i>The Last of Us</i> and <i>What Remains of Edith Finch</i> demonstrate the rapid advancement in narrative sophistication for story-driven gaming. This course examines the key elements of narrative design and game writing, how to develop characters, and integrate gameplay and story. Craft elements in traditional narrative will be scrutinized for their utility within the forms of video game genre and mechanics. The course is a workshop in which students will produce story overviews and scripting which function within a variety of gameplay story structures. Exercises and assignments will prioritize game theory, methods of characterization and narrative theory, and how to incorporate these craft ideas into game mechanics. Students will produce two Story Overviews following industry conventions and a single, Executive "One-Sheet" for a full game design. Students will produce a significant revision for one of the two story overviews by incorporating feedback from the workshop and instructor.
3830	MWF	10:00 AM	10:50 AM	Coffelt	American Literature to 1870 A broad survey of early American literature from the colonial period through the Civil War; includes the study of a variety of literary genres, movements, and traditions. <ul style="list-style-type: none">• Satisfies early survey for English majors• Some Online Instruction in Calcaterra's section
3830	TR	9:30 AM	10:50 AM	Calcaterra	American Literature since 1870 A broad survey of American literature from the late-19th century to the present; includes the study of a variety of literary genres, movements and traditions. <ul style="list-style-type: none">• Satisfies late survey for English majors• Some Online Instruction in Pace's Section
3840	MWF	9:00 AM	9:50 AM	Pace	American Literature since 1870 A broad survey of American literature from the late-19th century to the present; includes the study of a variety of literary genres, movements and traditions. <ul style="list-style-type: none">• Satisfies late survey for English majors• Some Online Instruction in Pace's Section
3840	TR	2:00 PM	3:20 PM	Bezusko	
3840	ONLINE COURSE			Magliocco	
3920	MWF	11:00 AM	11:50 AM	Love	Ethnic American Literatures: Rap is Literature Each level of literary instruction will compare works written/composed by rap artists with texts written by black women, black

				<p>men, native American individuals, Latino authors, and queer authors of color. As traditional American literature often ignores or undermines hip hop literature and other black, brown, and queer voices of color, this course seeks to compensate by exposing students to an array of texts written by minority American authors. Applying valuable diversity education that identifies and discusses race, classism, xenophobia, sexism, and homophobia, the course theme allows students to better understand, empathize, and/or intelligently assess marginalization and anti-marginalization throughout American literary history. As a lack of diversity education lies at the core of recent patterns of worldwide violence and political discord, students will appropriately observe, research, and write about American poems, dramas, fiction, and nonfiction that reflect and address bigotry, hopefully finding significant connections and possible relevant remedies. As textual prejudice echoes and fuels societal bigotry, students are encouraged to interrogate various socio-economic and socio-political elements of texts that endorse or refute unfair stereotypes, discrimination, and subjugation.</p> <ul style="list-style-type: none"> • Language Arts Majors must take 3450 OR 3920 • Satisfies 20th & 21st century historical period for Lit-Concentration
3920	ONLINE COURSE	Conn		<p>Ethnic American Literatures</p> <p>Focusing primarily on the twentieth-century when there was a flowering of ethnic writing in the United States, this course will employ a comparativist approach to examine the way writers of various ethnicities have reckoned with this country's legacy of oppression and have contested forms of marginalization in their own day. We will be equally interested in identifying how these writers affirm their ethnic identities and position themselves and the groups they seek to represent in relation to the idea of America.</p> <ul style="list-style-type: none"> • Language Arts Majors must take 3450 OR 3920 • Satisfies 20th & 21st century historical period for Lit-Concentration

3924/ 4450	TR	12:30 PM	1:50 PM	Gilbert and Garofalo	<p>Women's Literature: Jane Austen for Cynics: or, Romance and its Colonial Discontents</p> <p>Gossip and judgment. Sentiment and sex. Intrigue and risk. Courtship and elopement. Glitz and grandeur. Jane Austen's fiction has long appealed for its equally electrifying and withering examination of romance. If the veneer of romance corrodes under the influence of Austen's unique and biting sense of cynicism, it falls away entirely when we attend to the colonial underbelly of seemingly provincial novels like Pride and Prejudice, Emma, and Mansfield Park. This course explores the unsettled and unsettling life, work, and legacies of Jane Austen. We welcome Austen fans and Austen skeptics alike. To foreground the imperial and racialized—as well as patriarchal and monetized—preconditions of early 19th-century British life, we'll start with a pair of short novels (The Woman of Colour and The Wrongs of Woman) which will introduce the pressing questions and problems of human difference that galvanized Austen's writings. We will then turn to careful, critical readings of several of Austen's key works, as well as contemporary adaptations (including Clueless and Bridgerton) that update, complicate, and challenge the violent glamor of Regency-era romance. Fulfills historical periodization and single / dual author major requirements. Novels we'll read: Mary Wollstonecraft, Maria; or, the Wrongs of Woman (1798); Anonymous, The Woman of Colour (1808); Jane Austen, Pride and Prejudice (1813), Mansfield Park (1814), and Emma (1816); Ibi Zoboi, Pride: A Pride and Prejudice Remix (2018) Movies/series we'll watch: Ang Lee, Sense & Sensibility (1995); Amy Heckerling, Clueless (1995); Sharon Maguire, Bridget Jones's Diary (2001); Gurinder Chadha, Bride and Prejudice (2004); Emily Janice Card, "Jane Austen's Fight Club" (2010); Bernie Su, The Lizzie Bennet Diaries (2012); Chris Van Dusen, Bridgerton (2020)</p> <ul style="list-style-type: none">• Language Arts Majors must take 3450 OR 3920• Satisfies 19th-century historical period for Lit-Concentration• Satisfies Single/Dual Author requirement
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4150	M	6:00 PM	8:50 PM	Armintor, D	<p>Literary Criticism and Theory</p> <p>The purpose of this course is to teach English majors and minors the foundations of basic critical and theoretical literacy. As such, the course has 3 primary objectives: 1. To teach you what literary criticism and theory are, what they are not, and how they can be useful to you as readers of literature and culture; 2. To familiarize you with major critical and theoretical movements, urtexts, and big-deal thinkers; and 3. To introduce you to the academic, geographical, and political histories of key critical and theoretical movements, trends, controversies, backlashes, and revivals, and how they affect you as English majors and minors.</p> <ul style="list-style-type: none"> • Satisfies Advanced Writing/Rhetoric requirement for Lit-Concentration and is an option for a 4000-level class for Writing/Rhetoric Concentration • Some Online Instruction
4220	TR	11:00 AM	12:20 PM	Calcaterra	<p>Contemporary North American Indigenous Literature: Unceded Stories: Native American Literatures of Texas and Oklahoma</p> <p>What does it mean to reside on unceded Indigenous homelands? Why was Oklahoma “Indian Territory”? What are the environmental and political legacies of settler colonialism in the North Texas and Oklahoma Region? We will explore such questions through the work of Indigenous/ Native American authors from or connected to the lands or nations of this region, including N. Scott Momaday (Kiowa/Cherokee), Linda Hogan (Chickasaw), Joy Harjo (Mvskoke), Wilma Mankiller (Cherokee), John Joseph Mathews (Osage), and Blake Hausman (Cherokee).</p> <ul style="list-style-type: none"> • Satisfies 20th & 21st-century historical period for Lit-Concentration • Counts toward English Department and CLASS diversity requirement • Some Online Instruction

4260	TR	12:30 PM	1:50 PM	Davis-McElligatt	<p>African American Literature: Black and Immigrant</p> <p>In 2006, Stanley Crouch, the late African American cultural critic and public intellectual, wrote an editorial for the <i>New York Daily News</i> entitled “What Obama Isn’t: Black Like Me.” In his piece, Crouch makes the case that if Obama should win the presidency—which, of course he did—it would not be a victory for African Americans because Obama is not “Black” in the same way that Crouch and millions of other Black Americans are. According to Crouch, you’re a Black American if, and only if, your ancestors were chattel slaves on a plantation in the U.S. South—and your mom can’t be white, either. To what extent—if any—is Crouch correct? What are the differences between peoples of African descent whose ancestors were compelled to immigrate to the U.S. during the transatlantic slave trade and peoples of African descent who immigrate to the U.S. of their own volition? How is Blackness a panethnic and transnational identity? There are now more immigrants of African descent in the United States who have voluntarily chosen to migrate than were trafficked to the US during the entirety of the slave trade. How have immigrants of African descent from Latin America, the Caribbean, Europe, and Africa changed our perception of Black Americanness? What does it mean to be Black if we consider it to be a transnational identity instead of an explicitly American one? In this class we will work to answer these questions as we explore representations of immigrants of African descent in American literature, media, and culture.</p> <p>Tentative Reading List: Ibi Zoboi, <i>American Street</i>; Chimamanda Ngozi Adichie, <i>Americanah</i>; Yaa Gyasi, <i>Homegoing</i>; Dinaw Mengestu, <i>The Beautiful Things That Heaven Bears</i>; Edwidge Danticat, <i>Brother, I'm Dying</i>; Nicole Dennis-Benn, <i>Patsy</i>; Zadie Smith, <i>On Beauty</i>; Taiye Selasi, <i>Ghana Must Go</i>; Nnedi Okorafor, <i>Laguardia</i>; Octavia Butler, <i>Wild Seed</i></p> <ul style="list-style-type: none">• Counts toward English Department and CLASS diversity requirement
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4420	TR	3:30 PM	4:50 PM	Peters	<p>Modern Poetry</p> <p>This class will be a survey of modern poetry beginning with the Romantic poets William Wordsworth and Samuel Taylor Coleridge (originators of modern poetry). We will then consider other subsequent contributors to the direction of modern poetry such as Gerard Manley Hopkins, Robert Browning, Walt Whitman, and Emily Dickinson, before spending the remainder of the course on Modernist poets such as T. S. Eliot, Wallace Stevens, Ezra Pound, and Marianne Moore and finally moving to poetry following the Modernist period, such as that of the Harlem Renaissance poets</p> <ul style="list-style-type: none"> • Satisfies 20th & 21st century historical period for Lit-Concentration
4430	MW	2:00 PM	3:20 PM	Love	Shakespeare: Race, Gender, and Adaptation
4430	MWF	10:00 AM	10:50 AM	Love	<p>After reading plays and sonnets by William Shakespeare which contain oppressed black characters (such as Othello, Titus Andronicus, and The Tempest) and women who struggle with patriarchal bigotry (like Titus Andronicus, As You Like It, and the “dark lady” Sonnets), readers may come away feeling that Shakespeare ultimately wants audiences to sympathize and empathize with oppressed individuals, as well as hold oppressors accountable. We may realize that Shakespeare seeks to convey that black lives should matter, and do matter. We might also see an early foreshadowing of the “Me Too” movement within Shakespearean women characters who wish to be heard—who wish to expose the terrors of patriarchy and/or imposed gender roles. Thus, this course will focus on significant issues encompassing racial discrimination, racial identity, gender bias, and gender identity in two comedies, one history, two tragedies, and select sonnets by William Shakespeare, as well as film and social media adaptations of each aforementioned Shakespearean text.</p>

					<ul style="list-style-type: none"> • Satisfies the Single/Dual Author course for Lit-Concentration and satisfies the Renaissance historical period for Lit-Concentration • Can be applied to the Medieval/Renaissance Studies Certificate • Required of all Language Arts Majors
4431	TR	9:30 AM	10:50 AM	Upchurch	<p>Studies in Medieval Literature: Hwæt in the Worulde? Unlock that Word Hoard! Old English for Undergrads</p> <p>Shakespeare's language was old, and it was English, but it was not Old English. Before both the playwright's Early Modern English and Chaucer's Middle English there was Old English (OE), the language of Beowulf (the source of Tolkien's orcs for Lord of the Ring fans). This course will give you the keys to unlock the magnificent "word-hoard" or linguistic treasure house from which the earliest poems and prose in the English language were constructed. The class is designed to enable you to read OE prose and poetry. We'll begin translating immediately while learning the grammar of Old English, and as the semester progresses we'll read (in Old English no less!) a variety of literary texts in prose as well as stylized, richly ornamented poems. We'll even examine some of them in their manuscript contexts. Opened to us will be a window onto England from the fifth to the eleventh centuries that will give us a glimpse of the cultural blending that occurred in the wake of clashes between Viking and English warriors, Christians and pagans, and heroic ideals and holy virtues. No experience necessary!</p> <ul style="list-style-type: none"> • Satisfies the Medieval historical period for Lit-Concentration • Can be applied to the Medieval/Renaissance Studies Certificate • Honors Section
4433	MWF	10:00 AM	10:50 AM	Armintor, D.	<p>Restoration and 18th-Century British Literature: Enlightenment Literature and Philosophy</p> <p>Studying philosophy of the long eighteenth century alongside contemporaneous fiction, drama, poetry, and nonfiction prose, we will explore some of the philosophical contexts of certain literary works in the so-called "Age of Enlightenment," while also learning to read philosophy as literature.</p>



					<ul style="list-style-type: none"> • Satisfies the 18th-Century historical period for Lit-Concentration • Some Online Instruction
4440	MW	12:30 PM	1:50 PM	Caneen	<p>Milton</p> <p>Milton always believed that the creation of a distinctly English epic poem would be his life's work, and he labored diligently at his craft for decades, producing increasingly sophisticated poetry and prose. As the Latin Secretary of Cromwell's government, he became the advocate of what some called a revolution and others called a regicide. The return of monarchal rule in 1660 left Milton in genteel poverty and political exile. It was at this stage of his life that Milton wrote <i>Paradise Lost</i>. While the importance of this work is not debated, its meaning(s) most certainly are.</p> <ul style="list-style-type: none"> • Satisfies the Renaissance historical period and Single/Dual Author requirements for Lit-Concentration • Can be applied to the Medieval/Renaissance Studies Certificate and Religious Studies Certificate • Satisfies CLASS Communication and Digital Skills Requirement
4450/ 3924	TR	12:30 PM	1:50 PM	Gilbert and Garofalo	<p>Single/Dual Author: Jane Austen for Cynics: or, Romance and its Colonial Discontents</p> <p>Gossip and judgment. Sentiment and sex. Intrigue and risk. Courtship and elopement. Glitz and grandeur. Jane Austen's fiction has long appealed for its equally electrifying and withering examination of romance. If the veneer of romance corrodes under the influence of Austen's unique and biting sense of cynicism, it falls away entirely when we attend to the colonial underbelly of seemingly provincial novels like <i>Pride and Prejudice</i>, <i>Emma</i>, and <i>Mansfield Park</i>. This course explores the unsettled and unsettling life, work, and legacies of Jane Austen. We welcome Austen fans and Austen skeptics alike. To foreground the imperial and racialized—as well as patriarchal and monetized—preconditions of early 19th-century British life, we'll start with a pair of short novels (<i>The Woman of Colour</i> and <i>The Wrongs of Woman</i>) which will introduce the pressing questions and problems of human difference that galvanized Austen's writings. We</p>



					<p>will then turn to careful, critical readings of several of Austen's key works, as well as contemporary adaptations (including Clueless and Bridgerton) that update, complicate, and challenge the violent glamor of Regency-era romance. Fulfills historical periodization and single / dual author major requirements. Novels we'll read: Mary Wollstonecraft, <i>Maria; or, the Wrongs of Woman</i> (1798); Anonymous, <i>The Woman of Colour</i> (1808); Jane Austen, <i>Pride and Prejudice</i> (1813), <i>Mansfield Park</i> (1814), and <i>Emma</i> (1816); Ibi Zoboi, <i>Pride: A Pride and Prejudice Remix</i> (2018) Movies/series we'll watch: Ang Lee, <i>Sense & Sensibility</i> (1995); Amy Heckerling, <i>Clueless</i> (1995); Sharon Maguire, <i>Bridget Jones's Diary</i> (2001); Gurinder Chadha, <i>Bride and Prejudice</i> (2004); Emily Janice Card, "Jane Austen's Fight Club" (2010); Bernie Su, <i>The Lizzie Bennet Diaries</i> (2012); Chris Van Dusen, <i>Bridgerton</i> (2020)</p> <ul style="list-style-type: none"> • Language Arts Majors must take 3450 OR 3920 • Satisfies 19th-century historical period for Lit-Concentration • Satisfies Single/Dual Author requirement • Some Online Instruction
4480	R	6:30 PM	9:20 PM	Foertsch	<p>American Drama</p> <p>In this course, we will study the genre of drama as produced by American playwrights from national inception to the present day, in addition to key transatlantic texts that proved hugely influential to the American dramatic tradition.</p> <ul style="list-style-type: none"> • Satisfies 20th & 21st century historical period for Lit-Concentration
4670	TR	9:30 AM	10:50 AM	Hinton	<p>Gender & Sexuality in Literature: Crip/Queer of Color Critique</p> <p>In this course, we'll analyze the intersections of dis/ability, race, gender, and sexuality under neoliberal capitalist systems in works such as Audre Lorde's <i>Zami: A New Spelling of My Name</i>, Toni Cade Bambara's <i>The Salt Eaters</i>, Leslie Marmon Silko's <i>Ceremony</i>, Helena Maria Viramontes's <i>Under the Feet of Jesus</i>, Sapphire's <i>Push</i>, and Virginia Grise's <i>Your Healing is Killing Me</i>.</p> <ul style="list-style-type: none"> • Satisfies 20th & 21st century historical period for Lit-Concentration

					<ul style="list-style-type: none"> Counts toward English Department and CLASS diversity requirement
4680	MWF	12:00 PM	12:50 PM	Armintor, M	<p>Game Narratives as Literature</p> <p>We will examine the concept of narrative in video games to show how the familiar questions of structure, cultural critique, and (especially) intertextuality can be extended to games and the gaming ethos, from two distinct lines of inquiry:</p> <p>1. Psychological: the character of storytelling from the first-person perspective; this can be found in interactive fiction and also afforded to players through the one-point FPS view.</p> <p>2. Cultural: The practice of world-building, however small or large, drawing from texts devoted to the creation of new environments, with special attention to exploring ethical conflicts found within them.</p> <p>We will also encounter a number of related subjects: what is character? By extension, what is consciousness? How are old genres of either film, text, or even old games, reinvented with new layers of storytelling on top of them? And what is the relationship between <i>ludemes</i> (bits of gameplay) and <i>narremes</i> (bits of narrative)?</p>
4850	TR	11:00 AM	12:20 PM	Raja	<p>Literature in Context: Postcolonial Women Writers</p> <p>This course will focus on four major postcolonial women authors and encourage students to engage with these texts with the insights provided by some major postcolonial feminist scholars. Primary Texts: Roy, <i>God of Small Things</i>; Nwapa, <i>Efuru</i>; Emecheta, <i>Joys of Motherhood</i>; Cliff, <i>Abeng</i>. Secondary Texts: Mohanty, <i>Feminism Without Borders: Decolonizing Theory, Practicing Solidarity</i> and selected handouts.</p> <ul style="list-style-type: none"> Satisfies 20th & 21st century historical period for Lit-Concentration Some Online Instruction

Writing and Rhetoric Courses

3110	MWF	9:00 AM	9:50 AM	Coffelt	Academic Writing in the Humanities Study in essayistic and academic literacies. Practice-centered approach to writing, with a focus on drafting, revision, and research-based academic argument. <ul style="list-style-type: none"> • Required for Language Arts Concentration • Qualifies for the Communication and Digital Skills Core
3110	MWF	11:00 AM	11:50 AM	Lyke	
3110	TR	3:30 PM	4:50 PM	Bezusko	
3110	TR	12:30 PM	1:50 PM	Bezusko	
3200	TR	11:00 AM	12:20 PM	Malinowski	Rhetorical History and Historiography This course will provide an overview of rhetorical history, vocabulary, figures, and texts. Throughout the semester, we'll focus on ways people have used symbolic means to negotiate shared resources and spaces, craft civic identities, and create social realities. In addition to introducing you to rhetorical history, this course will include discussion of historiography—or the writing of rhetorical history—and ask you to consider the practical and political choices writers of history make. <ul style="list-style-type: none"> • Required for Writing/Rhetoric Concentration • Satisfies Advanced Writing/Rhetoric requirement for Lit-Concentration • Some Online Instruction
4195	MWF	1:00 PM	1:50 PM	Schoolfield	Advanced Grammar and Usage Covers basic and advanced concepts of grammar; usage and punctuation; and techniques and practices for effective writing and publishing in the humanities. <ul style="list-style-type: none"> • Required for Language Arts Concentration • Some Online Instruction
4200	MW	2:00 PM	3:20 PM	Heard	Studies in Modern Rhetoric How can rhetorical studies equip us to handle the modern problems of our age? Focused on the function of rhetoric as “equipment for living” in the 21 st century, this course explores themes and topics from the past two centuries that have led students of rhetoric to invent

					<p>new ways to understand and intervene in the problems relevant to their communities. Course readings will focus on rhetoric and rationalism, rhetoric and science, feminist rhetorics, cultural rhetorics, rhetoric and space, and activist rhetorics, among other topics.</p>
4210	TR	9:30 AM	10:50 AM	Tweedale	<p>Advanced Writing Studies Intensive study of writing theory, philosophy, history and practice in dialogue with emerging research in humanities, the sciences and the arts.</p>
4230	MW	3:30 PM	4:50 PM	Heard	<p>Special Topics in Rhetoric and Writing: Rhetoric and the Good Life How do we understand “good living” in our society? How do we convince one another to define our dreams and pursue our desires? For some ancient rhetoricians, “the good life” meant finding happiness in the balance of life: not ever having too much or too little of anything. Yet, good living is sometimes defined in our contemporary society against ideals of health, wealth, education, and success that leave many of us struggling to survive. In this course, we examine ways that rhetoric is used in the construction of “the good life.” Our readings will explore practices of health, wellness, survival, identity, and resilience in the context of rhetorical theories that help to define these ideals and give them value. As we examine “good living” as a rhetorical construct, we also look for practices of resistance and redefinition that can help us recognize the effects of “the good life” in our communities and families.</p> <ul style="list-style-type: none"> • Satisfies 4000-level class requirement for Writing/Rhetoric Concentration • Satisfies Advanced Writing/Rhetoric requirement for Lit-Concentration
4700	T	6:00 PM	8:50 PM	Bezusko	<p>Instruction and Assessment in English Language Arts Study of English Language Arts curriculum, instruction, and assessment designed for students in the Language Arts teacher preparation program.</p>

Creative Writing Courses					
2100	TR	11:00 AM	12:20 PM	Benion	Introduction to Creative Writing Workshop and discussion based. Examines how writers explore their experiences of the larger world using the technical and expressive possibilities available in poetry, fiction, and creative nonfiction. <ul style="list-style-type: none">• Some Online Instruction in all sections
2100	MWF	10:00 AM	10:50 AM	Myers	
2100	TR	2:00 PM	3:20 PM	Vanderlip	
3140	TR	12:30 PM	1:50 PM	Montesanti	Beginning Creative Writing: Fiction Principles and practices in the writing of fiction. <ul style="list-style-type: none">• Some Online Instruction in Susser's section
3140	MW	2:00 PM	3:20 PM	Dimick (Coleman)	
3140	TR	9:30 AM	10:50 AM	Susser	
3140	MW	3:30 PM	4:50 PM	Zimmerer	
3140	T	6:00 PM	8:50 PM	Magliocco	
3140	R	6:00 PM	8:50 PM	Penkov	
3150	TR	2:00 PM	3:20 PM	West	Beginning Creative Writing: Poetry Principles and practices in the writing of poetry. <ul style="list-style-type: none">• Some Online Instruction in Pace's section
3150	T	6:30 PM	9:20 PM	Bond	
3150	TR	11:00 AM	12:20 PM	Pace	
3150	W	2:00 PM	4:50 PM	Dubrow	
3160	MW	2:00 PM	3:20 PM	Moore	Beginning Creative Writing: Nonfiction Principles and practices in the writing of nonfiction. <ul style="list-style-type: none">• Some Online Instruction in Moore's section
3160	TR	2:00 PM	3:20 PM	Montesanti	
3160	TR	11:00 AM	12:20 PM	Montesanti	
4100	W	6:00 PM	8:50 PM	Penkov	Advanced Fiction Writing Advanced study and practice of fiction writing in a workshop setting.
4100	R	6:00 PM	8:50 PM	Tait	
4110	M	6:00 PM	8:50 PM	Marks	Advanced Poetry Workshop Advanced study and practice of poetry writing in a workshop setting.
4120	TR	12:30 PM	1:50 PM	Talbot	Advanced Nonfiction Workshop Advanced study and practice of nonfiction writing in a workshop setting.